

Record Effort Asked for Loan

Cronyn Defends 'Seventh Cross'

"The Seventh Cross," MGM story of the German underground which caused a vigorous controversy and led to criticism of the Ontario Board of Censors, was defended in Toronto last week by Canadian-born Hume Cronyn, who appeared in it. Cronyn, born (Continued on Page 15)

Brighton Open

Abe Rappaport opened his new Home Theatre in Brighton, Ontario, on Thanksgiving Day, after several delays.

Industry Moves Into Total 'Go' For VII Loan Campaign

The pre-Loan success of "Tomorrow John Jones" caused the Canadian motion picture industry's Seventh Victory Loan campaign to gather momentum as it crossed the dateline that marked the official beginning of things—

Conciliation Draft On Page Eighteen

The latest draft of the conciliation proposals for Ontario and possible Dominion application is to be found on page 18 of this issue. Both Ontario associations worked it out and will decide on acceptance within 30 days. If okayed it will be put to work.

October 23. The MGM-made and Regal-distributed short, produced for the Canadian Motion Picture War Services Committee, is making a powerful impression on theatre patrons. Spencer Tracy does a great job in it.

All theatres have received the Committee's campaign book by now and there is no excuse for inaction on the part of any showman. It contains dozens of ideas (Continued on Page 2)

Indies Didn't Ask For Gov't Control

The story which appeared in USA film trade journals that a delegation of Independent exhibitors, "disturbed by their failure to obtain a conciliation code," made a move to obtain government control has been denied by J. R. Croft, administrator of ser- (Continued on Page 18)

FPCC Deluxer for Hamilton, Ont.

The St. James building at 28 James Street south, Hamilton, Ontario, for many years the home of the Hamilton Spectator, has been purchased by Famous Players Canadian Corporation Limited as the site for a modern, deluxe theatre, it was announced last (Continued on Page 16)

Writes MR. ILSLEY

Dear Mr. Fitzgibbons:

I have been very much impressed with the fine collection of prize winning scrap books submitted by individual theatres as a record of their participation on behalf of Canada's Sixth Victory Loan. They are very inspiring evidence of the energy and enthusiasm with which the Motion Picture Industry assists the National War Finance Committee during these campaigns. If Canada's record in war finance is judged successful to date, a share of the credit must be given to these men and women for their hard work and loyalty in this phase of our war effort.

The Seventh Victory Loan, which opens on October 23rd, has an objective larger than we have had in the past. To raise this great amount of money it will be necessary to broaden and increase the sale of Bonds among individual Canadians. No one knows how soon this war will end but I am sure you will agree that it is vitally necessary that we continue to promote a program of continued savings if we are to have a sound basis for an eventual return to peacetime living.

The co-operation of the Motion Picture Industry in the past Loans has been greatly appreciated. May I at this time express the hope that we may have your energetic support in the Seventh Victory Loan.

Roddick Recovering

R. S. Roddick, Famous Players district manager for the Maritimes, recently underwent an operation at London, Ontario, and is now convalescing.



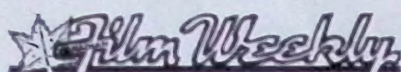
THE HON. J. L. ILSLEY

"... Credit must be given these men and women for their hard work and loyalty ..."

Noel Coward

UNIVERSAL office today. Play this outstanding attraction and draw lineups. It's in incomparable TECHNICOLOR.

has produced another grand picture, "THIS HAPPY BREED," a human, happy cavalcade of family life with its triumphs and failures, happiness and heartbreaks. Your patrons will love it. Contact your EMPIRE-



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HYE BOSSIN, Managing Editor

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Ask Record Effort For VII Loan

(Continued from Page 1)

which can be used to boost the Loan through the theatre. The Scrap Book Contest for cash prizes to provincial and national winners is on again too. The Hon. J. L. Hsley will autograph the chosen books.

Contact your provincial chairman for any information or help you may require. Here are the men for each province:

Alberta—K. M. Leach, Strand, Calgary.

British Columbia—D. Griesdorf, Odeon Theatres Ltd., Vancouver.

Manitoba—James Stevenson, Western Theatres Ltd., Winnipeg.

New Brunswick and Prince Edward Island—Reg March, 20th Century-Fox, 12 Hazen Ave., St. John.

Saskatchewan—W. Winterton, Capital, Saskatoon; F. Willis, Capitol, Regina.

Nova Scotia—R. S. Roddick, Capitol, Halifax.

Ontario—N. A. Taylor, 20th Century Theatres Ltd., 21 Dundas Square, Toronto; Herb Allen, Theatre Holding Corp., 21 Dundas Square, Toronto.

Quebec—Eugene Beaulac, Quebec Allied Theatrical Industries, 323 University Tower, Montreal.

The provincial chairmen are members of the Motion Picture Section of the National War Finance Committee, of which the national chairman is J. J. Fitzgibbons, Famous Players Canadian Corp., Royal Bank Building, Toronto; and the secretary Ray Lewis, 277 Victoria Street, Toronto.

Motion Picture Section of the National War Finance Committee is part of the Canadian Motion Picture War Services Committee. The executive members of the lat-

ter are: J. J. Fitzgibbons, president; Ray Lewis, secretary; R. W. Bolstad, treasurer; Herb Allen, Harry Alexander, Eugene Beaulac, T. J. Bragg, Wolfe Cohen, Col. J. A. Cooper, L. M. Devaney, Ben Freedman, Clare Hague, Oscar Hanson, M. A. Milligan, H. L. Nathanson, A. W. Perry, L. Rosenfeld, Morris Stein and N. A. Taylor.

Members of the Public Relations Committee are C. J. Appel, Hye Bossin, Ben Geldsaler, Ray Lewis, James R. Nairn, Morris Stein and N. A. Taylor.

Publicity and Exploitation Committee is comprised of Win Barron, Dewey Bloom, Ben Cronk, George Degnon, Harvey Harnick, Sam Glasier and Glenn Ireton.

Karloff Again

Boris Karloff will start work soon on RKO's "The Body Snatcher," story of the Edinburgh doctor who a century ago was forced to deal with grave robbers to carry on experiments in dissection. Karloff recently finished "The Isle of the Dead" for the studio.



Television May Do It

It is strange that today, when the finest short subjects in the history of the business are being produced, the double bill is still blooming and the running time of feature films is increasing. During the next season there will be more films than ever before running over 100 minutes. This while short subject production is up over other years.

True, there are fewer films being made but reissues have served to help exhibitors who require double bills and as far as Canada is concerned, there are plenty of British films available to pair with Hollywood ones in such situations. There was never a better time than now for the exhibitor to try for the re-establishment of the single bill.

Attempts to do away with the double bill have not appealed to a majority of the patrons. Polls have been taken by non-theatrical and theatrical organization and the double bill has won by plenty. But the evil of the double bill will never be done away with unless showmen show some enterprise and daring.

Some attempt should be made by each exhibitor to determine single bill possibilities in his particular situation. Judicious booking of shorts may win the patrons over.

Something should be done now. When peace has come the world-wide demand for films will be tremendous and no more than one feature may be available for each program. It is better that the public should become accustomed to that condition now rather than be disappointed later.

The coming of television may make it necessary to cancel one feature to provide time. Television installation and rental costs may be prohibitive for small Independently-owned theatres for a long time. The chief appeal of the new medium will be its novelty which, outside of sport events, may arise out of a varied program. Owners of small theatres should try to establish that type of program while the trying is good. And the trying is good now.

A. Wearisome Business

Double bills and long features are annoying to a good-sized minority of patrons. Today these have no choice but to attend programs designed for the majority and the exhibitor is satisfied to let well enough alone, business being what it is. But after the war there will be many new theatres and the patron of that type will have some choice. New theatres will try everything in the competition for business and may draw away the patrons of old theatres by trying something that owners of the latter had in their hands all the time but didn't use.

The dual feature has often drawn protests from readers of newspapers who tell their troubles to the editor.

One reader of the Globe and Mail, Toronto, points out that the reason many people go to movies is because they don't want to spend the whole evening in a theatre, which is what happens when they attend a stage play. She writes:

"I want to go out right after dinner and come back in time to spend the latter half of the evening reading by the fire or in bed. Too long a bout of entertainment palls and defeats its own end. It seems to me that operators of moving picture theatres might well ponder the possibilities of extra profits in having more shows and shorter ones.

Here is another protest from a patron who went out to see a certain film that had received much publicity:

"Did I see it? Yes, after waiting for three hours while another film, quite long enough, I thought, for an evening's entertainment, was shown; then a trailer, a mile and a half long—more or less—then another trailer, then war films for about two hours, then a blitz picture, then more war pictures, and when I was completely exhausted, the picture I had gone to see was shown. Although it was very fine, I thought it would never end, I was so weary, for I had gone into the show at 7 p.m., hoping to get out in an hour or two, and I left at 11 p.m. Surely, never was so much given for so little as the movie people give us for our 30 cents. They are too, too generous."

Those patrons have a good case.

Farr's Songs Again Boost Loan Drive


J. W. Farr, owner-operator of the Rivoli, North Sydney, Nova Scotia and publicity chairman of his local war finance committee, has written another of his well-known song parodies to aid the sale of Victory Bonds in the coming Seventh Loan Drive. Farr, who believes in the value of singing as a stimulator of enthusiasm, has done these song lyrics for every Victory Loan.

~~Minister~~ Mrs. Parkington



"I've got
a NEW
Mrs. now!"



That's **GREER GARSON** being
kissed by **WALTER PIDGEON**
and, oh boy, how she rates all our
love and kisses for her
gorgeous performance in
M-G-M's "Mrs. Parkington."
It's next at Radio City Music
Hall and the next Big One
in M-G-M's phenomenal parade
of  Anniversary Hits!

GREER GARSON • **WALTER PIDGEON**
in "MRS. PARKINGTON" with
Edward Arnold • Agnes
Moorehead • Cecil Kellaway
Gladys Cooper • Frances
Rafferty • Tom Drake • Peter
Lawford • Dan Duryea • Hugh
Marlowe • and the Saint Luke's
Choristers • Screen Play by
Robert Thoeren and Polly James
Based on the Novel by Louis
Bromfield • Directed by Tay
Garnett • Produced by Leon
Gordon • An M-G-M Picture

"We've made good, John..."

YOUR wife is right as usual, John. She's prouder even than you are of your success in business and of the place you've won in the community. And she sees the obligations of that success clearly.

At this very moment, in fact, you face one of the greatest of your career. Your country is asking you, as plainly as it is possible to ask, to lend your influence with neighbours and employees—your authority among business associates and your shrewd business sense—to help make a success of the 7th Victory Loan.

You realize, of course, that borrowing needs for war purposes are bigger than ever. The expanded

Invest in




and we've lots to do yet"

scope and terrific intensity of the war are meaning greatly increased expenditures. Yet, with victory in the air, shortsighted people are so prone to let down.

You can do much to keep the home front keyed up to the fighting front. When you preach the vital urgency of the times people will trust your advice and follow it. You can persuade them to do as Canada asks . . . *buy one more bond this time than in any previous Victory Loan.*

And you yourself can set an example by digging a little deeper . . . can meet the more urgent need with a greater Victory Bond purchase than you have ever made before.

Victory!



buy Victory Bonds

NATIONAL WAR FINANCE COMMITTEE

OPERATE MORE EFFICIENTLY MORE ECONOMICALLY!

OWNERS OF...
**HOTELS · APARTMENTS · FACTORIES
STORES · THEATRES · CHURCHES and
ALL CONSUMERS OF OVER 100 TONS A YEAR**

**DON'T
WASTE
FUEL!**

should make a survey of their heating system or boiler plant and improve its efficiency.

THE COAL SUPPLY SITUATION IS SERIOUS

To Save Fuel **CHECK THESE POINTS**

1. Make sure that steam traps do not leak.
2. Insulate steam pipes.
3. Do not waste steam to outside or hot water to sewer.
4. If you use mechanical stokers check their efficiency at regular intervals, make it a point to check regularly with your firemen on their fueling practices.
5. Do not overheat your buildings.
6. Insist on regular and efficient cleaning of flue surfaces.
7. Be sure to check over-fire draft regularly.
8. Check the ashes from time to time to determine whether careless firing may be wasting coal by incomplete combustion.

Save 1 Shovelful in Every 5

DEPARTMENT OF
HON. C. D. HOWE



MUNITIONS & SUPPLY
MINISTER

Take It Or Leave It

with Phil Baker, Edward Ryan

20th-Fox 70 Mins.
FAIR ENTERTAINMENT DISPENSED
BY PIC BASED ON RADIO SHOW.

Radio fans, especially admirers of the air show which inspired the film, no doubt will take it. Others, in quest of more substantial entertainment, more than likely will leave it.

The film is virtually nothing more than a photographed "Take It Or Leave It" radio session. The budget has been kept down by the neat if simple process of trotting out excerpts from old 20th-Fox films when one of the characters (Edward Ryan), a contestant on the "Take It Or Leave It" program, picks as his subject "scenes from motion picture hits of the past." Musical and comedy extracts predominate in these scenes, among the films represented being "Stand Up and Cheer," "Tin Pan Alley," "Lillian Russell" and "One in a Million."

Among the players seen in these bits out of the vault are Shirley Temple, Al Jolson, Sonja Henie, Jack Oakie, Alice Faye, George Montgomery, Betty Grable, Buster Keaton, the Ritz Brothers, the Weire Brothers, Glenn Miller, James Dunn, Billy Gilbert, Nicholas Brothers, the Ink Spots. Going to the files may be one way of keeping production costs down, but it hardly makes for meritorious entertainment, although it does have a certain nostalgic value.

What little story there is in "Take It Or Leave It" is hardly a master mental stroke. Ryan, a young sailor, has to have dough to get a good obstetrician for his wife, Marjorie Massow. How his appearance on "Take It Or Leave It" solves his problem is the main burden of the story.

Phil Baker, playing the same role he does in the air, is the main puller-in. The film requires little on the way of acting from him and his fellow thespians.

CAST: Phil Baker, Edward Ryan, Marjorie Massow, Stanley Prager, Roy Gordon, Garleton Young, Ann Corcoran, Nella Walker, Nana Bryant, Renie Riano, Frank Jenks, Al Jolson, Sonja Henie, Shirley Temple, Jack Oakie, Alice Faye, George Montgomery, Weire Brothers, Betty Grable, Buster Keaton, Ritz Brothers, Glenn Miller, James Dunn, Billy Gilbert, Nicholas Brothers, Ink Spots.

DIRECTION, Routine. PHOTOGRAPHY, Good.

The Climax

with Boris Karloff, Susanna Foster, Turhan Bey

Universal 85 Mins.
MIXTURE OF DRAMA, MUSIC AND ROMANCE RATED AS FINE POPULAR ENTERTAINMENT.

The Edward Locke play, first made into a film by Universal in 1930, has been resurrected to serve the talents of Boris Karloff, Susanna Foster and Turhan Bey. Depending no little upon the melodramatic to attain its dramatic ends, the re-make is an eye-arresting Technicolor spectacle produced impressively by George Waggner for popular consumption.

The screenplay employs romance and music lavishly to relieve the heavy dramatic mood of the story. The romantic moments are entrusted to Miss Foster and Bey. With an opera house serving as the main scene of the action, the music fits naturally into the story. Musically the picture owes a lot to the singing of Miss Foster.

The plot concerns the efforts of Karloff, opera house physician, to prevent Miss Foster from pursuing a singing career because her voice reminds him of a former operatic star whom he killed in a mad paroxysm of passion. He almost destroys Miss Foster before justice catches up with him. The story, which has touches of the macabre, is intended purely as fiction.

The acting is worthy of attention, and Waggner's direction is skillful.

CAST: Boris Karloff, Susanna Foster, Turhan Bey, Gale Sondergaard, Thomas Gomez, June Vincent, George Dolenz, Ludwig Stossel, Jane Farrar, Erno Verebes, Lotte Stein, Scotty Beckett, William Edmunds, Maxwell Hayes, Dorothy Lawrence.

DIRECTION, Good. PHOTOGRAPHY, Aces.

WB Employees Get Personnel Manual

A 25-page Personnel Manual for Warner Prothers USA employees has been compiled and issued by the company's personnel department to help bring about a standardization of personnel procedure. The manual, first of its kind in the industry, was recently distributed to home office department heads. It deals with situations involving sick leaves, vacations, priority rights for returning service men and women, merit increases, overtime and many other related matters.

Youth Runs Wild

with Bonita Granville, Kent Smith, Jean Brooks, Glenn Vernon, Tessa Brind.

RKO Radio 67 Mins.

GOOD BOX OFFICE ASSET BECAUSE OF HUMAN DRAMA AND INCREASED INTEREST OF PUBLIC IN PROBLEMS OF YOUTH.

There is the best of justification for the continuance of the juvenile delinquency cycle of films via "Youth Runs Wild." It's that juvenile delinquency is apparently on the increase, and films dealing with the subject can properly grow to combat it, public concern is also becoming greater, hence films of this type can be offered by the exhibitor on three vital counts, (1) mounting audience interest as result of topic's timeliness; (2) consequence to parents and the younger generation; and (3) the natural human drama.

Also might be added the element of service which the exhibitor tenders to himself as a theater operator, as well as to other showmen, in helping drive home to the people at large the destructive toll which vandalism is taking during the war on our home front.

"Youth Runs Wild" follows the general pattern of pix made in this category of late, but pointed up, and rightly so, is the angle of parental delinquency which many sociologists and civic leaders hold to be the source of the bad behavior on the part of kids. Tessa Brind, a fine young actress, has the role of the girl who is victimized by her folks' laxity. This leads her into close companionship with Bonita Granville (whom Hollywood has typed for this sort of thing), who is a good-hearted but fallen angel.

Against this retrogression of Tessa's environment is played a parallel situation in the case of Glenn Vernon. His parents wrongfully attribute his failings to Tessa, with whom he is in love. This leads young Vernon into trouble, but at the film finale, he and Tessa appear headed for a chance in this world, but not until circumstances have sent Glenn to a reformatory. Kent Smith is the wounded World War II veteran who takes a constructive interest in the problem of delinquency, and does a good job.

CAST: Bonita Granville, Kent Smith, Jean Brooks, Glenn Vernon, Tessa Brind, Len Bard, Mary Servoss, Arthur Shields, Lawrence Tierney, Dickie Moore, Johnny Walsh, Rod Rodgers, Elizabeth Russell.

DIRECTION, Tip-Top. PHOTOGRAPHY, Ditto.

The Port of Forty Thieves

with Stephanie Bachelor, Richard Powers, Lynn Roberts

Republic 58 Mins.

DANDY MYSTERY MELLER WHICH DESERVES HIGH RANKING THIS SEASON AMONG PIX OF ITS TYPE.

Competently produced, directed and acted, "The Port of Forty Thieves" is an excellent murder meller. Walter H. Goetz, who fashioned the film, assigned Stephanie Bachelor to the central role of the glamorous killer who did away with her husband when he planned to leave her and rewed his former mate. Miss Bachelor is a natural for the part allotted to her, making the evil she does appear all the more breath-taking because of her beauty and charm.

The public is led to believe that her victim has merely disappeared. So, when seven years have passed, the smooth and sinister woman makes it her business to have him declared "legally dead" and collect his estate. Her paramour, George Meeker, knows that she is a murderess by her own admission, and later, to silence him, she sends him to his death in the elevator shaft of the building in which her luxurious apartment is located. In the interim, she goes to Richard Powers, a prominent young lawyer, to have him represent her in gaining her demised husband's property. Powers, aided by the relatives of the latter, and Russell Hicks, whom she attempts to blackmail in the amount of \$50,000, finally brings her to justice. Director John English gets everything there is out of this story.

The Bachelor character might well start a chain of such pix by Republic, with the beastly beauty as star. Not the least of his attraction's assets is Jack Marta's photography which is as clear as the bell which Republic uses as its atmospheric trademark at the picture's outset. The entire cast does well. Ellen Lowe does noble service notwithstanding a role and dialogue which are not especially convincing. There are other minor flaws, but they are overwhelmed by the high quality and punch the picture possesses.

CAST: Stephanie Bachelor, Richard Powers, Lynn Roberts, Olive Blakeney, Russell Hicks, George Meeker, Mary Field, Ellen Lowe, Patricia Knox, John Hamilton, Harry Depp.

DIRECTION, Thorough. PHOTOGRAPHY, Fine.

IT WAS Ernest Ouimet who opened the first film exchange in Canada. In May, 1906, Ouimet secured from Waters the right to re-rent the films shown at the Ouimetoscope and the store shows became his customers for what are now known as second and subsequent runs. Ouimet also provided a service for those who wanted film entertainment for private or commercial purposes, arranging for film, equipment and a projectionist. Edison projection machines were sold by him.

(His exchange was followed by one in Brantford, Ontario, by the Allens. Barney Allen and his two young sons, Jule and Jay, came to that city from Bradford, Pennsylvania, in 1906 and opened a store show in November called the Theatorium. With films from the Miles Brothers in New York they started the Canadian Film Exchange in 1907 with Clare Hague as manager. They brought Ben Cronk, Archie Mason and a number of others into the business who are closely identified with it today. It was these Allens who founded circuit exhibition in Canada and maintained the leadership in it for years. Today, though the father and son Jay have passed on, the family is interested in Columbia's Canadian franchise and Premier Operating circuit.)

Ouimet acquired films for from one to four weeks at five dollars per reel and stored them in the cellar of the Ouimetoscope. This changed the distribution situation in Montreal, since exhibitors had been getting their programs from New York. The Waters arrangement lasted several months and ended when he decided against leaving his films in Canada for any length of time. There was a great demand for film closer to his head offices and more bookings to be had.

Ernest then bought distribution rights from others, travelling to New York each week for new subjects. His costs were increased considerably when he was forced to buy new prints. With theatres springing up everywhere the wear and tear on prints made them almost unplayable by the time they got back to the exchanges. Regular patrons objected to poor prints.

The product handled by Ouimet came from Pathe, Edison, Kalem, Vitagraph, Biograph, Lubin, Selig and Essanay. Ouimet got about fifteen dollars per reel in Canada and about twenty-five bookings per program. The average show was two reels long and contained four or five subjects. The exhibitor rented six features and slides for the illustrated songs that divided the program. The show took about twenty-five minutes, with a five-minute break added to empty the house.

The exhibitor didn't know what

he would play until he picked up his program at the railroad station, which arrived in a fibre-like box tied with a leather strap. There were no stars and no trailers of coming attractions, although screen advertising by local merchants through the medium of slides was common. There was a considerable business in slides, a catalogue being available in which was featured the "Don't Spit On the Floor" type.

The new and cheaper form of entertainment was developing a regular patronage and though there were no stars and the screen carried no credits folks had their own favorites and were happily surprised when they appeared suddenly. This situation endured for some years. In the Maritimes, for instance, the girl who was later to be known to patrons as Mary Pickford was usually referred to as "Sweet Sixteen" and exhibitors, when they found that she was in the blind package, painted those words on a card and placed it outside the theatre to let the public know. Broncho Billy Anderson, really the first star, was another pot-luck favorite. Later the star system came in and still rules.

There were small posters available for display but these followed a pattern and were not directly related to the films being shown. Lurid lithographs of cowboy-Indian warfare and of a train rushing down on a mother with a baby in her arms were to be had and displayed again and again if one of the film subjects matched the theme of the advertising.

Ingenious Ernest found that he could enlarge one frame of an action shot and have a painter trace the lines on a blank white one-sheet. The painter added color

and this made a fairly attractive advertising piece.

Trick photography was new in those days and intrigued the public. A favorite shot was that of people emerging from a rose. These scenes were advertised as "Transformation Pictures."

Competition between producers grew as the market broadened and trade names were simplified and played up. Spoor & Anderson, the latter being Broncho Billy, became S & A, then Essanay. Kline, Long & Marlon was soon KLM, then Kalem.

EXHIBITORS in the Maritimes, which bound Quebec, were getting their films from Boston, the distribution centre for neighboring New England, when Ouimet came along.

A man named Mills was operating the Bijou Dream Theatre in St. John, New Brunswick, and a fire in it destroyed five reels of Ouimet's film. The exhibitor was liable for \$100 per reel and so Mills, faced with a \$500 debt, offered Ouimet his lease and theatre in payment.

Mills then toured with Mills Dog and Pony circus. Later he returned to movie exhibition at the Peoples Theatre, Charlottetown, now F. G. Spencer's Empire.

At the time Ed Auger, later a prominent figure in Canadian distribution and now manager of the RCA Manufacturing Company in the United States, was a singer of illustrated songs for Ouimet. He was sent to St. John to survey the situation, reported favorably and was appointed to manage the house. Ernest renovated it, shipped in new equipment and opened a branch exchange office.

Tom Daley, now manager of



L. ERNEST OUIMET

the Imperial, Toronto, Canada's largest theatre, entered show business at the Bijou Dream as an apprentice projectionist. The Bijou Dream was established around the corner from the Biograph and Unique. All three were in converted premises.

First theatre in St. John, the Unique was opened and managed by William J. Melody, now of Hamilton, for the Bennett Theatrical Enterprises of London, Ontario. Managers in those days usually doubled at something and Bill Melody, as a singer of illustrated songs, was the added attraction.

Projectionist at the Unique was William P. Covert, now chief organizer for the Canadian projectionists union and a vice-president of the IATSE. Bill Covert had joined John Griffin in Toronto in 1906 and then switched to Bennett, for whom he was in charge of projection, which task required him to swing around the circuit and remain at different situations for a short period of service.

Later F. Guy Bradford, the CPR cameraman from Britain, who apparently settled on the Canadian theatre scene, managed the Big Nickel, Keith house in St. John, afterwards Walter Golding, now manager of the Capitol in that city, took over. All this theatre activity drew the interest of one St. John youth. He emigrated to New England, opened a movie house in a small town and grew from that. His name is Louis B. Mayer and he is today production chief of MGM.

The situation in St. John then was typical of the state of the business in other cities. Moving pictures were beginning to boom, just as Ouimet thought they would when he saw Guay's show in Montreal.

In 1908 P. L. Waters returned to the Canadian distribution field. Keith, whose theatres Walters supplied in the United States, demanded the same service in Can-

ada. Waters therefore had a special interest in Montreal and became a competitor and customer of Ouimet at the same time. Then Waters and Ouimet made a deal, the terms of which required the latter to drop out of the distribution field. With his St. John branch out of business absentee operation of the Bijou Dream didn't pay and Ouimet sold it to Auger.

Auger later joined Bert Fenton at General Films, outlet of the film monopoly. Fenton, who had first come to Canada to show films at Sohmer Park, had returned here as Dominion general manager.

LET us slip back to 1907 and examine the exhibition situation in Montreal. It has some connection with distribution.

Competition was growing. George Gauvreau, Ouimet's former employer at the Theatre National, decided he needed a special attraction for the movie theatre he had built two blocks from the Ouimetoscope. He obtained the rights to a phonograph-talkie arrangement being offered by British Gaumont and advertised this great attraction far in advance.

Miles Brothers had purchased in Paris a gramophone that could be synchronized with any projection machine. With it came twenty-five short subjects, each the length of a gramophone record. Miles Brothers couldn't make up its mind about marketing it in the United States and Ouimet, faced with Gauvreau's coming talkies, went after the outfit and got a bargain.

Ouimet got his talkie equipment almost a month before Gauvreau's arrived. But Ernest put the gramophone in full view of the audience, ruining the illusion and causing roars of laughter.

"If I had been sure of getting enough subjects to keep the machine going I would not have done that," he said. "As it was I couldn't afford to have talkies as competition."

Not long afterward Ouimet acquired the right to use the amplifier invented by Emil Berliner in Montreal. Sound proportion was much superior to that of the phonograph horn and pleased the public.

The gramophone revelation caused the public to ignore Gauvreau's talkies. He tried to cancel the contract but was forced to pay \$10,000.

It is Ernest's contention that the talkies he showed in October, 1907, were the first successful ones in North America. The cameraphone of 1903, which synchronized film and phonograph records, was short-lived. Ernest

Ruhmer's sound film was offered in 1904, Duetsche's Vitascope in 1905 and an English device in 1906 which recorded sound and scene on the same film. In 1908 Carl Laemmle tried to market in the United States Greenbaum's Synchroscope, manufactured in Germany, which he installed in the Majestic Theatre, Evansville, Indiana, during the summer, that house being closed to vaudeville for that period. Edison, who had been led into pictures in an attempt to add something to in-

atres erected since 1915 were designed to seat thousands of patrons, the de luxe house having been inaugurated in the United States in 1914.

In those ten years the fight for freedom of production, distribution and exhibition was carried on against the Motion Picture Patents Company, a monopoly patent pool formed by the producers which restricted distributors to those bearing its authority, limited the use of production equipment to licensees and forced



(Left) Paul Urunet, USA general manager for Pathe Films. (Centre) Charles Pathe, in other days one of the better known names in the motion picture world. The great French producer came to America in 1914, when the Great War hampered production in France, and turned out the now historic "Perils of Pauline." (Right) Ernest Ouimet, Pathe's Canadian representative.

crease the entertainment value of his phonograph, offered a phonograph-movie device in 1910.

De Forest's Phonofilm of 1923 is the basis of modern talking pictures. The first real sound-on-film recording was revealed on January 21, 1927, and on October 6 of that year Warners, who in 1926 had offered "Don Juan" with a synchronized score, presented "The Jazz Singer," the first full-length film with music and dialogue sequences. In 1928 Warners presented "The Light of New York," the first all-talking feature film. Then the changeover to talkies began in earnest.

The ten years including and between 1905 and 1915 were the most important in the history of the motion picture industry. In 1905 the first continuous movie performance was established and by 1915 the United States alone had about 15,000 places where pictures were the entertainment. Today there are some 22,000 theatres in the United States and 1,269 in Canada. It would seem from these figures that there was a great decline in the tempo of growth between 1915 and the present. It must be remembered that a great many of the the-

exhibitors to pay a weekly royalty of two dollars for the right to use equipment already paid for.

The late Carl Laemmle, soon to become a producer, led the fight against the monopoly, which was ruled out of business by the United States Supreme Court in 1917.

ERNEST OUIMET returned to distribution in 1915. Charles Pathe, a great film figure, had come to the United States in 1914 and established studios at Fort Lee, New Jersey, undertaking the distribution of his own product on this continent, which had been handled by General Films. The Great War had hindered Pathe's French production and the government, recognizing that he was too old for service, permitted him to emigrate.

Ouimet arranged with Pathe for the distribution in Canada of the latter's productions. Pathe demanded that Ernest withdraw from the exhibition field and the Ouimetoscope was leased to others. The deal began January 1, 1915. Ouimet established Famous Films, which six months later became the Specialty Film Import Company, Limited, with offices in major cities.

The late Henry V. O'Connor managed the Toronto branch, with which were connected Archie Laurie, now head of Republic in Canada; Francis Vennett, now in the USA; and Jack Nelson, who has been manager of the Capitol, North Bay, Ontario, for years. Clarence Markell, now manager of the Capitol, Cornwall, Ontario, managed the Winnipeg branch; Charles LaLumiere handled Montreal and Reg March, now Twentieth Century-Fox manager in St. John, New Brunswick, was in charge there. James P. O'Loughlin, at the time of his death last year Canadian general manager of Fox, was Ouimet's general manager from the fall of 1920 to the spring of 1922.

Frank O'Byrne, today manager of Associated Screen News' Toronto office, was a cameraman with the company, photographing Canadian events for inclusion in the Pathe newsreel.

Ouimet's first release was the now-famous "Perils of Pauline," in which Pearl White starred. The company distributed Pathe Gold Rooster Features, Harold Lloyd comedies, Aesop's Fables and Topics of the Day.

Specialty Films was Ouimet's most unfortunate venture. The 1921-22 season was its last and when it closed in the spring it had cost Ouimet \$79,000. This in spite of the fact that in 1921 the Dempsey-Carpentier fight pictures, through the sagacity of Jim O'Loughlin in selling them on percentage, yielded \$52,000 in Canada for thirteen prints that were distributed in all provinces but Ontario and Saskatchewan, in which the censors voted no.

Regal Films absorbed Ouimet's company while it still held \$100,000 in booking contracts.

What defeated the venture? In those years most movie houses closed for the summer, air conditioning not being in use yet. Exhibitors saw no sense in continuing serials interrupted all summer. As for newsreels, the high American content killed interest in them. These were the most important factors.

The year 1921 was the blackest of all in the life of Ernest Ouimet. That year his son passed away.

In the fall of 1925 Ouimet became special representative in Canada of the Van Buren interests, whose product, formerly handled by Specialty Films, were being distributed by Regal. Talkies were coming in in 1928 and there was a retrenchment which led to the closing of Ernest's offices late that year.

He went to Hollywood in 1930, this time on business connected with his property holdings, returning to Canada in 1932.

(The story of Ernest Ouimet's activities as a producer will be presented in a forthcoming issue.)

Here's Simon



Here is Simon Meretsky (Mr. Windsor) in a typical pose. Seated in the chair, he is making an emphatic point to Sam Sternberg of B & F amusingly and inimitably.

This photo was taken at the reception to Ralph Clark, who has succeeded Wolfe Cohen as Canadian general manager for Warners.

A few days later the farewell dinner to Wolfe was held but Simon had by this time returned to Windsor. Unable to be present, he sent the following wire, which we present with the STOP's out:

"I want to be among the first to congratulate you on your appointment to the Foreign department.

"I wish you lots of success and may God bless you.

"When is Gordon Lightstone going?"

(Gordon Lightstone is general manager of Paramount for Canada.)

Plan \$125,000 House For Cornwall, Ont.

The erection of a \$125,000 theatre, the Uptown, as a post-war project for Cornwall, Ontario, got the green light last week following a meeting between J. J. Fitzgibbons, Famous Players president and C. G. Markell, secretary-treasurer of the Palace Amusement Co., Ltd., owners of the Capitol and Palace theatres in Cornwall.

Work on the Uptown will commence as soon as building restrictions are lifted and theatre and building materials become available. The house, to be located directly opposite the Palace Theatre, will seat 1,000. Of brick, steel and concrete construction, the building will be absolutely fireproof. There will be a large lobby, a foyer with seats for waiting patrons, richly appointed lounge rooms flanking the lobby and a smoking mezzanine to accommodate about 300 patrons.

Murray Brown, of Toronto, is the architect.



And So It Goes

The Warners Club made its own presentation to Wolfe Cohen, Prexy George Altman saying some kind words and calling on Joe Plottel to present the ex-boss with a billfold for the folks. . . Film deliveries to a dozen houses were several hours late because a Mavety driver, since fired, preferred to dawdle. "It was the first time Mavety has been late at my house in 14 years," said Nick Dotsch of the Hillcrest. . . Johnny Cohn (John China Man) has quit smoking. He used to maul 15 "heaters" per day. . . I hear that First Lieut. John J. Fitzgibbons, Jr. has nabbed another decoration for the Saipan battle. In February he was awarded the USA's Bronze Star for the Marshalls campaign, during which he was wounded. . . The late Harry Abbott, brother of Bud Abbott, owned a burlesque house in Toronto years ago. . . Boxoffice, USA trade publication, carried a long story on our golf tournament but didn't mention Film Weekly as sponsor. And to think we Oakley'd Bill Gladish!

Years ago Eddie English, dapper Fox manager in Montreal, owned a racehorse named John Duncan—or something like that. Harry Kaufman kept bothering him for a tip when the horse was ripe to win.

Eddie refused the info on the ground that it would spread and the increased betting would knock the price down. Harry countered by asking that Eddie send him a wire with the following: "Today Is the Day." There was to be no mention of the horse's name.

One day the horse won but Eddie had forgotten to tip Harry off. So he sent him a wire later reading "Today WAS the Day."

An infrequent visitor who is always welcome in these parts is Joel Levy, Loew's booker from New York. He feeds the Uptown, Toronto, and Loew's, Toronto and London. . . I am an admirer of Win Barron's sartorial whip-ups and nip-ups. Diana Lynn had a hard time competing with Win for eye attraction at her own party. . . I did not give Roly Young any the best of the truth when, in my jocular report about the reception to Ralph Clark, I stated that Ben Kalmenson had repeated Jack Warner's credo about a free screen and Roly had "sneered" at it next morning. Roly, in fact, treated the matter with the utmost seriousness, merely posing questions about how freedom of the screen might be applied. It occurred to me afterwards that serious interest in a serious subject is entitled to be recognized as such. . .

Someone called Universal and asked "Can you give me the running time of 'The Climax'?" The girl on the switchboard was new. "You have the wrong number," she said. "You want the Racing Form." Another time someone called and asked if the company kept stills. "Try O'Keefe's Brewery next door," was the answer. . . Reg March, New Brunswick chairman for the Motion Picture War Services Committee, was telling me about the time he and Tom Daley sold film to a fellow about to open a movie house in the remotest part of the Maritimes. They travelled for miles through winter weather to visit him but they sold him the works, including a subscription to a trade paper. Some time later Reg remembered that the fellow hadn't returned the films and wired him to that effect. "What do you mean?" came the reply. "I paid for those films and I own them!" They had taken it for granted that he knew all about the rentals system.

"TEST FILM, 10,000 cycles 35 mm., with easy instructions, so that you can focus your Sound Lens in absolute precision and secure clear sound and the Maximum from your sound System. Just what many theatre owners have longed for! Bargain \$6.60."

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DOMINION THEATRE EQUIPMENT CO

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FPCC Deluxer for Hamilton, Ont.

(Continued from Page 1)

week by J. J. Fitzgibbons, president of Famous Players.

"The location was chosen because it is in the heart of Hamilton's shopping district, convenient to car and bus lines," said Mr. Fitzgibbons. "We have felt that Hamilton needs a smart, modern motion picture theatre and we plan to make this one of the finest theatres in Canada featuring the newest developments in modern engineering and designing."

The new theatre will likely be known as the Paramount and will have a seating accommodation for about 2,000 patrons. The property has been acquired as part of Famous Players' post-war building program and construction will begin after the war when materials of the type required for such a building are again available.

Three deeds have been filed at the Registry office by Famous Players.

The St. James building, which is approximately 78 feet by 185 feet was purchased from the Canada Trust Company for the sum of \$105,000. In addition, Famous Players purchased from the City of Hamilton, for \$1,300, a piece of property 13 feet by 73 feet immediately north of the Health Centre building and from the trustees of Centenary United Church a right-of-way running 219 feet north to south and 110 feet east to west for \$8,000.

Decision has not yet been reached as to whether Famous Players will demolish the St. James building or whether it will continue to stand with an entrance from James Street leading through it to the auditorium in the rear.

At present Famous Players operate the Tivoli, Century, Granada and Strand theatres in Hamilton and are associated with Harry W. Braden and Harold Braden of Hamilton in the operation of the Kenmore, Kenilworth, Regent and Avalon Theatres.

WB's 'Very Thought' Threatens TITA BO

Warners "The Very Thought of You" made head office box-office students catch their breath when boxoffice reports of its initial run in Milwaukee came in. The gross from eight to midnight was within a few dollars of the powerful "This Is the Army." Dennis Morgan, Elinor Parker and Dane Clark star.

Looks as though the company handed Ralph Clark, new Canadian chief, an ace to start with.

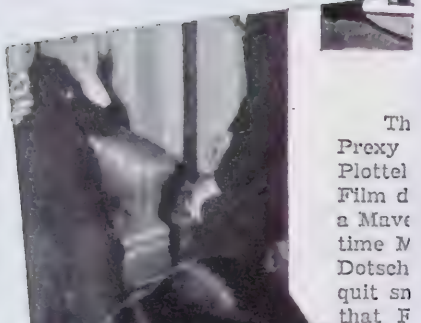
SUSPENSE

The
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THE SCREEN'S SUPREM



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And So It Goes

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Lieut. John . . .

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The super-mystery-drama of a
man of substance and a lily of the
field tied by terror to a
murder secret too hot for their
guilty hearts!

International Pic
Edward G.
Robinson
IN *The Wo*
in
Win
Directed by



E ADVENTURE IN SUSPENSE!

tures Inc. presents

Joan

Bennett

man
the
dow

FRITZ LANG

with **Raymond Massey**

and Edmond Breon • Dan Duryea

A NUNNALLY JOHNSON
PRODUCTION



AGAIN

**GOOD ENTERTAINMENT
IS "INTERNATIONAL"**

1 **GARY COOPER • TERESA WRIGHT**
Casanova Brown

2

EDWARD G. ROBINSON
AND
JOAN BENNETT

in
The Woman in the Window

with RAYMOND MASSEY
and Edmond Breon • Dan Duryea

Directed by FRITZ LANG
A NUNNALLY JOHNSON Production

Released by RKO RADIO PICTURES, Inc.



Cronyn Defends 'Seventh Cross'

(Continued from Page 1)

in London, Ontario, was in the Queen City in connection with the opening of the Seventh Victory Loan campaign.

"I suppose the advocates of a hard peace, and Roly Young must be one of them," he told a Globe and Mail reporter, "would want all Germans to be portrayed as evil. The decision that all Germans are bad carries logically with it the sequel that all Germans must be eliminated. That, I feel is impractical. If Germany or the Germans are to remain, it automatically becomes the responsibility of the rest of world society to give what are left of the decent elements within Germany a chance to live."

"The Seventh Cross" was a fine picture which had done a service by provoking discussion on the future of Germany, Cronyn stated.

All three Toronto critics took the same point of view about "The Seventh Cross"—that, although it was anti-Nazi, it was pro-German and untimely during the bitter battle for Germany. They agreed that there were anti-Nazi elements in Germany but felt that the film's premise—that all men are fundamentally good—had no application at the moment and could do no good right now.

Walter Winchell, newspaper and radio columnist, and Bosley Crowther of the New York Times shared the opinions of Toronto critics, which were disputed by Henry Nathanson, general manager of Regal, MGM's Canadian outlet. Hollywood trade papers took note of the Toronto controversy.

Globe and Mail story on Cronyn carried the head, "Film Branded Pro-Nazi Is Defended by Actor." None of the Toronto critics described the film as pro-Nazi.

Lassie Now Star

Lassie, famed collie, has been elevated to stardom by MGM. Her name goes between those of Hedy Lamarr and Myrna Loy on the roster.

Warners Experiment For Color Process

Warners studios in Hollywood are reportedly conducting exhaustive tests with a new color film process. Full facilities of the various studio departments, together with technical and laboratory engineers and experts, are being pressed into service.

Idea of Warners is for the company to develop and own its own color film process, with control of both negative and positive processing remaining on the lot.

At the Wolfe Cohen Dinner



LEFT TO RIGHT

First photo—Montrealers in Toronto for the farewell party to Wolfe Cohen. They are "Babe" Coval, WB branch manager; Alec Adelman, Consolidated Theatres; Wolfe Cohen; J. Arthur Hirsch, Consolidated Theatres; and Bill Lester, United Amusements.

Second photo — Johnny Cohn congratulates the guest of honor and seems to have gotten over a good one, judging from the reactions of Leo Devaney, RKO general manager and toastmaster of the occasion; Haskell Masters, general manager of Odeon Theatres; Wolfe Cohen; and R. W. Bolstad, vice-president of Famous Players.

Third photo—Ed Wells, executive secretary of the Canadian Motion Picture Producers and Distributors Association; "Babe" Coval; Larry Berg, Famous Players; "Izzy" Allen, Esquire; Bill Lester; and barely showing, George Altman, WB Ontario representative.

Fourth photo—Some of the boys admire the watch presented to Wolfe by his friends. Checking the timepiece are Barney Fox, Exhibitors Booking Association; Raoul Auerbach, Exhibitors Booking Association; and Nat A. Taylor, Twentieth Century Theatres.



**PRC
DELIVERS**

**Benny Fields
in
MINSTREL
MAN**

**DELINQUENT
DAUGHTERS**

June Carlson
Fifi D'Orsay

**LADY IN THE
DEATH HOUSE**

Lionel Atwill
Jean Parker

WATER FRONT

John Carradine
J. Carol Naish

**SEVEN DOORS
TO DEATH**

Chick Chandler
June Clyde

CONTENDER

Buster Crabbe
Arlene Judge

**MACHINE GUN
MAMA**

Arnida
El Brendell

**You Can
Rely On**

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"TOP PICTURE of the industry's TOP YEAR!"

Yes, that's what
they're saying
about . . .

S *David O. Selznick's*
first production since "Gone With The Wind" and "Rebecca". . .
Since You Went Away'

...and here are the facts!

"Since You Went Away" played 10 weeks at the Capitol, New York—and topped the phenomenal attendance and box-office records set by "Gone With The Wind" *up to now* the most popular attraction in screen history!

TRENTON, N. J. . . . population 124,697 . . . of whom 63,318 (more than half!) saw "Since you Went Away" in its first 4 weeks at the Mayfair . . . then it moved to the Stacy-Trent for a 5th week, and NO picture ever held over more than 3 weeks in Trenton before!

"Since You Went Away" is a hold-out, hold-over attraction *everywhere!* . . . for instance, San Francisco, Stamford, Dayton, Boston, Columbus, Toledo, Louisville, St. Louis, Richmond, Washington, Springfield, Mass., etc. . . . etc. . . . etc.!

Hold-over grosses on "Since You Went Away" are at *least* 10% better than on any other hold-over attraction in years!



... with the greatest all-star cast in screen history!

CLAUDETTE JENNIFER JOSEPH SHIRLEY MONTY LIONEL ROBERT
COLBERT · JONES · COTTEN · TEMPLE · WOOLLEY · BARRYMORE · WALKER

DIRECTED BY JOHN CROMWELL · Released thru United Artists

IT'S INDEPENDENTS' DAY!

Conciliation Draft As It Now Stands



DOUGLAS V. ROSEN

Newly-appointed manager of the Toronto branch of United Artists. He was manager of the Winnipeg branch until transferred.

Pioneers Prepare for Annual Gathering

At a Director's meeting held last week it was decided to hold the annual National meeting of the Canadian Motion Picture Pioneers, in the King Edward Hotel, Toronto, on Wednesday, November 29th. President Clair Hague announced that the afternoon will be devoted to a general discussion of the past year's activities and the election of Directors for the ensuing year will take place. In the evening the Old Boys will forsake the worries of business for a few hours in fraternizing and casting an appraising eye on the entertainment now being planned by a committee headed by Jack Arthur. A large out-of-town delegation of the "remember when" boys is expected.

All branches of the Canadian Picture Pioneers are planning to hold their annual meetings on the same date.

The Canadian Film Weekly this week presents the most recent draft of the conciliation proposals, as agreed on between representatives of the Motion Picture Theatres Association of Ontario and the Independent Theatre Owners Association of Ontario at the recent annual convention in Toronto of the National Council of Independents.

If these proposals receive final approval from the executives of both organizations, conciliation will be set up in Ontario. Copies of the proposals have been sent to various exhibitor and distributor organizations with a request that they be accepted or rejected within 30 days.

Here is the draft:

CONCILIATION BOARDS

It is recommended that Regional Boards of Conciliation shall be set up within each of the six Exchange Territories throughout the Dominion and that the Ontario Board be recognized as the central board.

CONSTITUTION

ARTICLE I—NAME AND OBJECTS

- (a) The name of this Association shall be "The Ontario Board of Conciliation."
- (b) The head office of the Boards shall be in the City of Toronto.
- (c) The objects of this Board shall be to furnish a quick and inexpensive method of settling differences and grievances within the industry.

ARTICLE II—MEMBERSHIP

- (a) The membership of this Board shall consist of eight representatives named by the different branches of the industry who shall be elected annually by their respective organizations as follows: Two Distributors elected by the Toronto Film Board of Trade, two representatives named by the two major or affiliated Theatre Circuits in the Territory, Famous Players and Odeon, and two Independent Exhibitors named by The Independent Motion Picture Exhibitors Association of Ontario, and two Independent Exhibitors named by the Motion Picture Theatres Owners Association of Ontario.

- (b) Each above named group shall at the same time appoint an equal number of alternates to act when elected members are not available.

- (c) The Constitution and Rules of the Conciliation Board shall be approved in writing by the Circuits, Distributors and Exhibitor Organizations within the region covered not later than thirty days from October 10th, 1944. No organization represented on such Board of Conciliation shall withdraw excepting on six months notice in writing to the Chairman of the Board.

ARTICLE III—MEETINGS AND FEES

- (a) Meetings of the Board shall be held whenever the Chairman of the Board shall decide, or at the request of three members of the Board.

- (b) The expense of the Board's representatives shall be borne by their respective organizations.

- (c) All parties to a complaint or dispute shall be entitled to appear at the meetings of the Board in the presence of each other, but may be asked to withdraw while a decision is being made or vote is being taken.

- (d) All complaints filed with the Board shall be accompanied by a filing fee of \$10.00.

- (e) All parties to any dispute shall give in writing their respective undertakings to accept and comply with the recommendation rendered by the Board.

ARTICLE IV—OFFICERS

- (a) The officers of the Board shall consist of a Chairman and a Secretary-Treasurer. These two officers and one other elected member shall comprise the Executive.

- (b) The Board shall elect its own executive, from among its members but this shall not deprive either from the right to vote upon any matter coming before the Board. In the event of a dead-lock a neutral party shall be called in to cast the deciding vote. The selection of such a neutral party to be decided by a majority of the members.

ARTICLE V—POWERS OF THE BOARD

- (a) Any Distributor, Circuit, or Exhibitor, shall be entitled to lay a complaint before the Board, such complaint must be made in writing.

- (b) When a complaint is received, the Secretary of the Board shall notify all parties concerned, asking for all information which in their judgment is necessary for a proper hearing of the case. Such information to be produced at the time of the sitting of the Board in writing or orally in order for the Board to reach a decision.

- (c) The principles and ethics of clearances and zoning shall be a proper subject for discussion and recommendations by the Board.

- (d) All questions of unfair and unreasonable premiums, games contests, two-for-ones, and other unfair trade practices as applied to the operation of theatres shall be proper matters for the consideration and recommendation by the Board.

- (e) The Exhibition of 16mm motion pictures in competition to legitimate theatres shall be a subject for consideration and recommendation by the Board.

- (f) In all cities of 100,000 or more population, zoning may be a proper subject for consideration, and individual complaints regarding zoning may be heard after a general plan has been approved by the Board.

ARTICLE VI—AMENDMENTS

- (a) Clauses may be added to the Regional Constitution with the unanimous approval of the elected representatives at a regular annual meeting of the Board, thirty days advance notice of such amendment to be given when calling the meeting.

- (b) Annual meetings of all Boards of Conciliation shall be held in Toronto to consider constitutional changes and additions. The representatives to the annual meeting in Toronto to be one or more Independent members of each Regional Board.

- (c) The annual meetings to be held the first week in August of each year.

Reissue 'Test Pilot'

MGM is reissuing "Test Pilot," Clark Gable starrer of some years ago. First new Gable film won't be ready for a year or so.

Morris Weiss Plans New Toronto House

Morris Weiss announces the formation of the Snowden Theatre Company to operate a theatre which will be built at the corner of Yonge Street and Fairlawn Avenue in Toronto. The building will feature a recreation lounge, candy and soda bar, an outdoor lounge and many other innovations. The house, to be called the Snowden, will seat 1000. Weiss will manage. It's post-war.

Indies Didn't Ask For Gov't Control

(Continued from Page 1)

vices for the Wartime Prices and Trade Board.

Distributor and circuit officials who attended the debate on conciliation during the recent convention of the National Council of Independents were angered by the report. These officials and delegates of the Independents



A. J. MASON

Re-elected president of the National Council of Independent Exhibitors of Canada.

worked out a draft together which is being submitted to the trade generally for approval. Although conciliation may never become a fact, measured at the moment it seems to have shown much progress.

Representatives of the circuits and distributors felt that, by appealing to the government before conciliation has had a chance to come into being, the Independents did not keep the faith. They will be glad to learn that they have been misinformed.

According to Croft, his only callers from the National Council of Independents were A. J. Mason, president; and B. C. Salamis, Quebec director. They shared a friendly discussion about groupings and brought Croft up to date about conciliation progress.

Croft said that while conciliation was of no concern to the WPTB, he would be glad to see anything working that would stabilize the industry. The Theatre and Film section of the WPTB, which is administered by Croft, is concerned only with the application of Order 398 and other regulations.

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VICTORY
BONDS**

L. B. Mayer Leads Paycheck Derby

Louis B. Mayer, MGM production chief, is back on top of the film salaries heap according to a supplementary list issued last week by the USA Treasury Department of 140 persons who made in excess of \$75,000 for personal services in the calendar year 1942 or fiscal year ending in 1943. Mayer topped the list in 1941 with \$949,765 received from Loew's, Inc.

Mayer moved back into his customary first place position with the sum of \$1,138,992.47 received from Loew's, Inc., of which \$104,500 is for salary and the remaining \$1,034,492.47 as commission. Sydney R. Fleisher, New York attorney, topped the original list issued in July with \$645,000 received from Twentieth Century-Fox.

Producer Walter F. Wanger is in the runner-up spot with \$710,372.03 received from Universal Pictures and Nicholas M. Schenck is third in the dough derby receiving \$512,291.33 from Loew's, Inc.

Columbia's big paychecks went to Brian Aherne, \$144,958; Fred Astaire, \$75,635; Joel McCrea, \$118,458; Edward G. Robinson, \$129,166; Loretta Young, \$85,000.

Loew's, Inc., besides the previous listings, paid off as follows: Edward Arnold, \$99,583; Wallace Beery, \$150,000; Joan Crawford, \$195,615; Brian Donlevy, \$141,250; Tommy Dorsey, \$165,817; Irene Dunne, \$200,000; Greer Garson, \$159,083; Katherine Hepburn, \$110,333; Harry James, \$128,559; William Powell, \$251,250; Robert Taylor, \$176,983; Spencer Tracy, \$219,871; Robert Young, \$108,500.

Budd Abbot and Lou Costello jointly received \$789,628 from Universal Pictures. This company also paid Charles Boyer, \$80,000; Edna Mae (Deanna) Durbin, \$282,250; Ole Olsen and Chic Johnson, \$151,795; Randolph Scott, \$132,187; Franchot Tone, \$101,372.

The amounts reported are before payment of taxes.

Param't Seeks New Post-War Location

Paramount Films' Canadian organization has in mind a new location after the war, although nothing has been done as yet. The company recently purchased the property and building where it is currently located, the lease being due for expiration. Paramount's Canadian head offices are at 111 Bond Street, Toronto.

Willkie's Passing Shock to Canada

The death of Wendell L. Willkie on October 8 was keenly felt by the motion picture industry of which he was a staunch friend and supporter. In the last years of his life the former Republican presidential nominee was associated with the industry as chairman of the Twentieth Century-Fox board of directors.

Willkie won Canadian hearts in March, 1941 and again in November, 1942. On the first trip he opened the National War Services \$5,500,000 campaign and in 1942 he spoke in Toronto for the Aid-to-Russia campaign.

Recognized as a great defender of "freedom of the films," which he believed to be as important as freedom of speech and of the press, Willkie received the industry's gratitude in the autumn of 1942 when he discredited Senator Nye's investigation which claimed that the producers were injecting propaganda into entertainment film footage. From his first contact with the industry as guest speaker at the Picture Pioneers' dinner in October, 1941, through the years of his relations with show business as a friend and as chairman of the board of Twentieth Century-Fox, he was highly esteemed for his contributions to its welfare and unity.

Born in 1892 at Elwood, Indiana, he studied law, served in the 1914-18 conflict and began the practice of law in Rushville, Ind.

Work for an Akron, Ohio, law firm led Willkie to Commonwealth and Southern for which he became lawyer in 1929 and president of the corporation in 1933. As Republican presidential nominee in 1940 he received the largest popular number of votes ever polled by a Republican presidential candidate.

He was elected chairman of the board of Twentieth Century-Fox in April, 1942 and re-elected last year.

"The nation has suffered an irreparable loss," said Spyros P. Skouras, president of Twentieth Century-Fox, in one of the many tributes paid by industry leaders. "No man loved his country more. No man was loved more by his country."

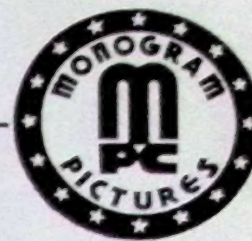
"A grand American has passed away," wrote Tom Connors, vice-president of Twentieth Century-Fox. "One of America's most distinguished citizens, he honored our company and our industry with his association and service."

"Wendell Willkie's untimely death comes as a shock to all of his many industry friends," stated Jonas Rosenfeld, Jr., president of Screen Publicists Guild of New York. "The industry, the nation and the world have been deprived of a great wisdom that would have aided in charting a clear course through the difficult days ahead."

Who Did You Say Caught Who?



Walter Kennedy (left) and Archie Laurie (right) hauled these lake trout out of Lake Simcoe off Oro, Ontario. They weighed 62 lbs. The largest scaled at 15½ lbs. and was caught by Walter Kennedy. For a while it was a battle, Laurie reports, as to whether the fish would catch and stuff Walter and show him off or vice-versa.



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